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Darling Shadow

by

Sarah Colleen Oneschuk


A thesis submitted in partial fulfillment of the requirements for the degree of

Master of Fine Arts

in Printmaking

Department of Art & Design
University of Alberta

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Sarah Colleen Oneschuk - Artist's Statement

Our bodies are our histories. Our visceral experiences comprise our cognitive notions of self. The weight of our experiences lay dormant in our physical bodies, testimonies to our histories and the deterioration of time. Each sequential breath leads to a successive deformation of our past truths.

Through employing the notions of the traditionally feminine and traditionally feminine handmade objects, I investigate notions of the historical self and the responsive nature of time. Incorporating the handmade, contemporary digital technologies, and elements of the human body, my work speaks to the relationship between the structuring of one's identity and the role of representation in regards to memory. I use human hair and skin-like substrates, which are sensuous, yet disembodied. Living, these organs serve to protect, individualize, universalize, as well as being ever changing growths with a testimony to time.

The handmade reflects notions of sentimental affection and meticulously invested time. The time and focus integral to the creation of these handmade objects echoes the depths of our personal histories, the complete emotional and physical investment to the experience at hand. I acknowledge that in craft, there is often an embedded sense of naivety or nostalgia. While nostalgia in it's origins meant a painful yearning to return home, the notion of home in contemporary society operates on a Colonial scale, where the opportunities and capacities to locate oneself have been extended greatly in contrast to prior decades and centuries. As our contemporary society's notion of home is not always a fixed address, but rather a state of flux, I view the body as being a home to the memories that shape our current notions of self as well as being a home to the viscera that enables us to live. Our bodies are testimonies of our histories, the deterioration of time and specific personal memories. Pierre Nora, in his essay *Between Memory and History*, states that memory is life. In permanent evolution, memory remembers and forgets and is unconscious of successive deformations within itself. Vulnerable to manipulation and appropriation, memory can be both dormant and revived.

Repetition is consistent in my work. In the doily motif I often use, I am drawn towards the repetition of the crocheted stitch, the overall whole of the pattern, and the lively off kilter deviations when mistakes are made. The presence of craft in my work is extremely important, as it represents an integral part of my identity. Needlework is a skill that is very solitary. It takes an enormous time to create, with attention paid to repetition and meticulous patterning. Through sitting down and taking the time to create the individual stitches that formulate the larger whole in my work, I spend time alone. I pay homage to the women who have come before me while participating in a contemporary condition entirely unique to myself.

The stop-motion animations I create are of an ongoing series of small thoughts or ideas. Each animation embodies a flicker of the frame, a slight movement, acting like a quick breath, a blink, or a twitch. The soundtracks I create are a combination of human noise and sounds produced by music boxes, a technology sensitive to its own bodily physicality in combination with the injunction of the user. The animations are not long in length, but are looped, providing a sense of space that one is not confronted with, but rather one can enter with ease. Kierkegaard states "repetition's love is in truth the only happy love. Like recollection's love, it does not have the restlessness of hope, the uneasy adventurousness of discovery, but neither does it have the sadness of recollection - it has the blissful security of the moment." In my practice, repetition can be described as relating to biological life cycles, on both the small and large scale.

The subjectivity produced by the transitory nature of memory is crucial for creating a space in which a person can inhabit. Michel de Certeau, in *Walking In the City*, writes "liberated spaces... can be occupied" (105) and the ability to "suggest phantoms (the dead who are supposed to have disappeared), that still move about, concealed in gestures and in bodies in motion... they create in the place itself that erosion or nowhere that the law of the other carves out within it" (105). I am very interested in these three functions and how they relate to the spatial and signifying practices he has outlined here, particularly as it relates to a basis for an individual to situate themself in relation to the condition of the present, regardless of how much information is gathered from the past. This sort of vulnerability and subjectivity of spatial appropriations is necessary to exist when attempting to understand the truth of obliteration.

Sarah Colleen Oneschuk - Curriculum Vitae

EDUCATION

- 2010-2014 Master of Fine Arts (Printmaking), University of Alberta, Edmonton, AB
2002-2006 Bachelor of Fine Arts (Printmaking) with Distinction, The Alberta College of Art and Design, Calgary, AB

RESIDENCIES/SCHOLARSHIPS

- 2012 GSA Professional Development Award, University of Alberta, Edmonton, AB
2012 Faculty of Graduate Studies and Research, Mary Louise Imrie Student Travel Award, University of Alberta, Edmonton, AB
2010 Department of Art & Design Entrance Bursary, Faculty of Graduate Studies, University of Alberta, Edmonton, AB.
2009 Travel Grant, Independent Artist's Grant Program, Saskatchewan Arts Board
Artist in Residence, Lademoen Kunsterverksteder, Trondheim, Norway
2008 Artist in Residence, Frans Masereel Centrum, Kasterlee, Belgium
Independent Artist's Visual Arts Creative Grant, Saskatchewan Arts Board
2004 Printmaking Department Travel Scholarship, The Alberta College of Art & Design, Calgary, AB
2003 First Year Studies Award of Excellence, The Alberta College of Art & Design, Calgary, AB

EXHIBITIONS

- 2014 Darling Shadow, MFA Thesis Exhibition, FAB Gallery, University of Alberta, Edmonton, AB (solo)
2013 Mosty II (Bridges II), SVK ((Štátna vedecká knižnica), Banská Bystrica, Slovakia
2011 WNDX Festival of Film & Video Art: New Prairie and Canadian Cinema 1, Cinematheque, Winnipeg, MB
Red Rover Screening, PAVED Arts, Saskatoon, SK
Opening Borders / Opening Objects, University of Western Ontario, London, ON
Foray, Society of Northern Alberta Print-Artists, Edmonton, AB
2009 AKA Gallery Member's Show, AKA Gallery, Saskatoon, SK
2007 Said and Done: Collaborative Project #2, The Stride Gallery, Calgary, AB.
Curated by Dustin Koop and John Antoski
Granulations, PAVED Arts, Saskatoon, SK. Curated by Timothy Dallet
2006 Said and Done: Collaborative Project #2, The Antisocial Gallery, Vancouver, BC. Curated by Dustin Koop and John Antoski
Eastside Culture Crawl, Parker Street Studios, Vancouver, BC
Works by Sarah Oneschuk, Saskatchewan Cultural Exchange Society, Regina, SK (solo)
BFA Graduate Exhibition, The Alberta College of Art & Design, Calgary, AB
Small Things: Collaborative Works by Mitch Speed and Sarah Oneschuk, The Avenue Gallery, Saskatoon, SK
A Proposition for Sleep, Gallery 392, Calgary, AB (solo)
Album, VAV Gallery, Montreal, QC

- 2005 Sarah Oneschuk: Waiting on the Train, Gallery 392, Calgary, AB (solo)
Canadian Idyll: Saskatchewan Centennial Exhibition, AKA Gallery, Saskatoon, SK. Curated by Cindy Baker
Clean Hands, VAV Gallery, Montreal, QC. Curated by Matthew Letzelter
- 2004 Sarah Oneschuk: Pattern Recognition (Member's Project), AKA Gallery, Saskatoon, SK (solo)
- 2003 Minor Delusions of Grandeur: The Stride Gallery, Calgary, AB
Bad Luck (Member's Project), AKA Gallery, Saskatoon, SK

COLLECTIONS

Print Study Centre, University of Alberta, Edmonton, AB
Museums and Collections, University of Alberta, Edmonton, AB
Frans Masereel Centrum, Kasterlee, Belgium
Bibliothèque Nationale du Québec, Montréal, QC
Concordia University Library, Montréal, QC

PROFESSIONAL EXPERIENCE

- 2013 Graduate Teaching Assistantship, Art 323: Relief Printmaking, Nick Dobson, University of Alberta, Edmonton, AB
- 2012 Graduate Teaching Assistantship, ART 425/525: Word & Image; Intermediate & Adv. Projects in Printmaking, Sean Caulfield, University of Alberta, Edmonton, AB
- 2012 Graduate Teaching Assistantship, ART 231: Silkscreen, Stephanie Russ, Concordia University, Montreal, QC
- 2011 Graduate Teaching Assistantship, ART 422: Intermediate Studies in Printmaking, Tad Warszynski, University of Alberta, Edmonton, AB
- 2011 Lab Assistant, ART 323: Relief Printmaking, Michelle Lavoie, University of Alberta, Edmonton, AB
- 2010 Lab Assistant, ART 322: Silkscreen Printmaking, Michelle Lavoie, University of Alberta, Edmonton, AB
- 2006 Assistant Art Director, Art Instructor, The Saskatoon Community Youth Arts Programming (SCYAP) Inc., Saskatoon, SK
- 2005-06 Print Media Studio Monitor, The Alberta College of Art and Design, Calgary, AB
- 2005-06 Gallery 392 Coordinator, The Alberta College of Art and Design, Calgary, AB
- 2004-05 Print Media Studio Monitor, Concordia University, Montréal, QC
- 2004 Teaching Assistantship, PRIN 231: Screen Printing, Bonnie Baxter, Concordia University, Montréal, QC

BIBLIOGRAPHY

The Institute for Women and Art, "Momentum: Women/Art/Technology Directory." Rutgers State University of New Jersey, 2014.
<https://iwa.rutgers.edu/programs/momentum/directory> Opening Borders / Opening Objects, 2010. University of Western Ontario Graduate Art History Department, London, ON

Grison, Sandro. "Said and Done Collaboration #2." Color Magazine 1 Dec. 2006: 61(image)

Dualt, Julia. "Avenue: At the Galleries." National Post 3 Mar. 2005: A10 (mention)

Poachic, Darlene. "True Canadian Idyll: AKA show pays tribute to centennial year." Saskatoon Sun 13 Mar. 2005: 3

Sarah Colleen Oneschuk - Image List

File Name: oneschuk.01
Title: The Vanity of Hope (page 17/46)
Date: 2013
Medium: Artists's Book
Dimensions: 8.75" x 8.75" x 1.5"

File Name: oneschuk.02
Title: The Vanity of Hope (page 39/46)
Date: 2013
Medium: Artists's Book
Dimensions: 8.75" x 8.75" x 1.5"

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Title: Solitary; Aloof (untitled 1)
Date: 2014
Materials: Digital Print
Dimensions: 37" x 44"

File Name: oneschuk.04
Title: Solitary; Aloof (untitled 2)
Date: 2014
Materials: Digital Print
Dimensions: 37" x 44"

File Name: oneschuk.05
Title: Rise Up; Run Down (untitled 1)
Date: 2014
Materials: digital print
Dimensions: 47" x 35"

File Name: oneschuk.06
Title: Rise Up; Run Down (untitled 2)
Date: 2014
Materials: Digital Print
Dimensions: 47" x 35"

File Name: oneschuk.07
Title: Rise Up; Run Down (untitled 3)
Date: 2014
Materials: Digital Print
Dimensions: 47" x 35"

File Name: oneschuk.08
Title: photographic stills from "The Rise and Fall of Kingdoms"
Date: 2014
Materials: Digital Print
Dimensions: 45" x 34"

File Name: oneschuk.09
Title: I bled flesh (untitled 1)
Date: 2013
Materials: Intaglio and Watercolor on Paper
Dimensions: 12" x 9"

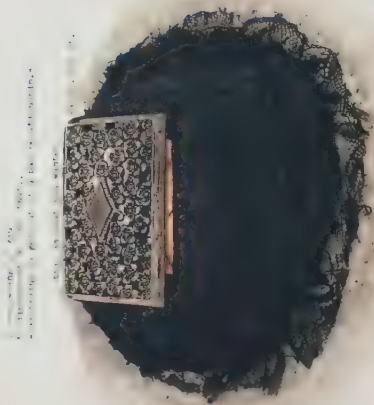
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Materials: Intaglio and Watercolor on Paper
Dimensions: 12" x 9"

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Title: I Bled Flesh (untitled 3)
Date: 2013
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Dimensions: 12" x 9"

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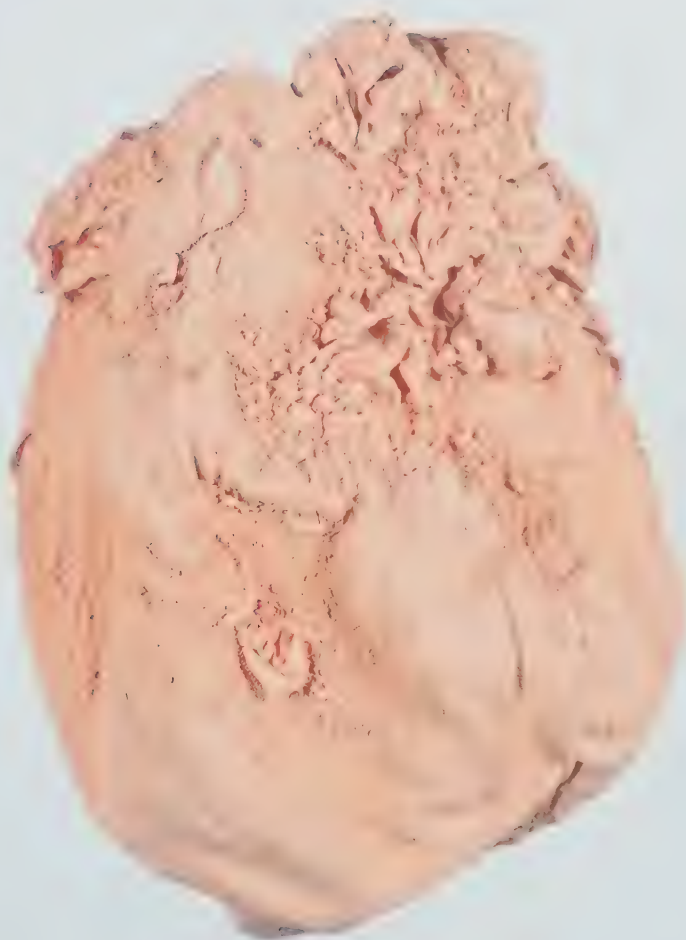
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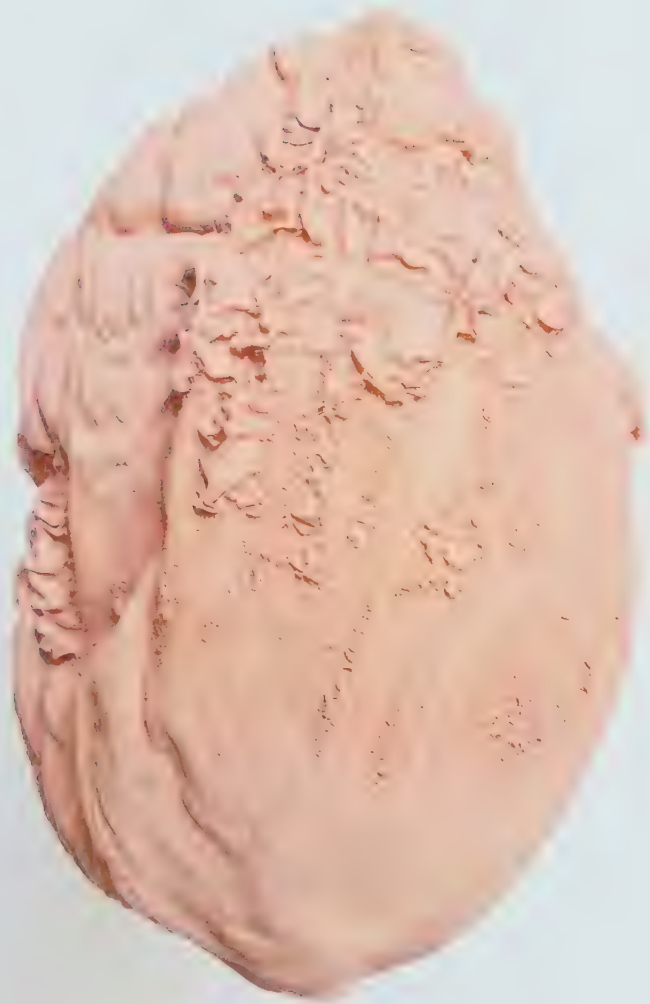








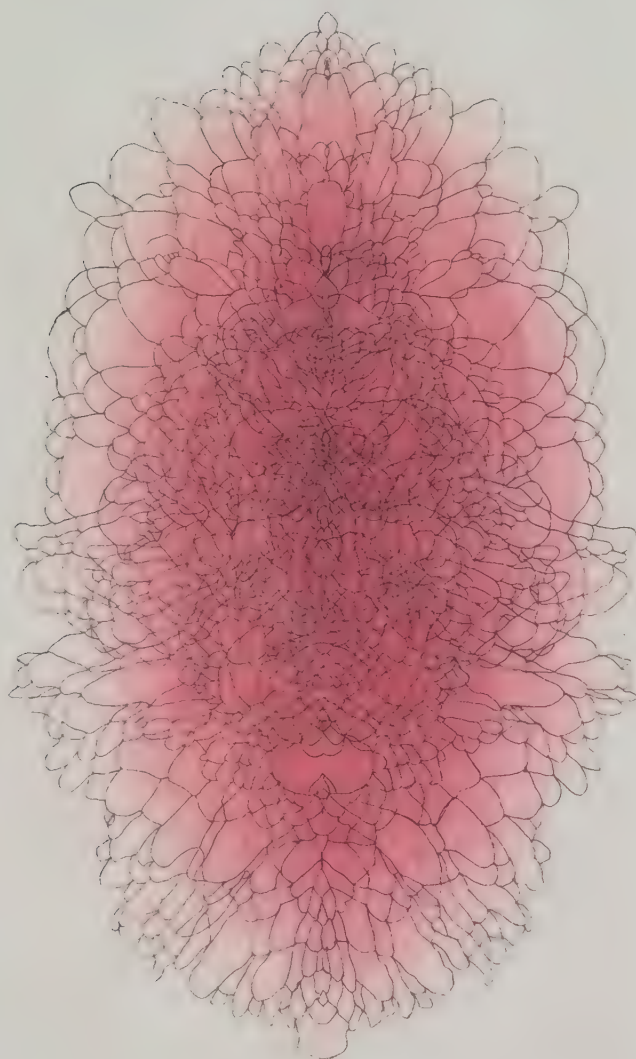


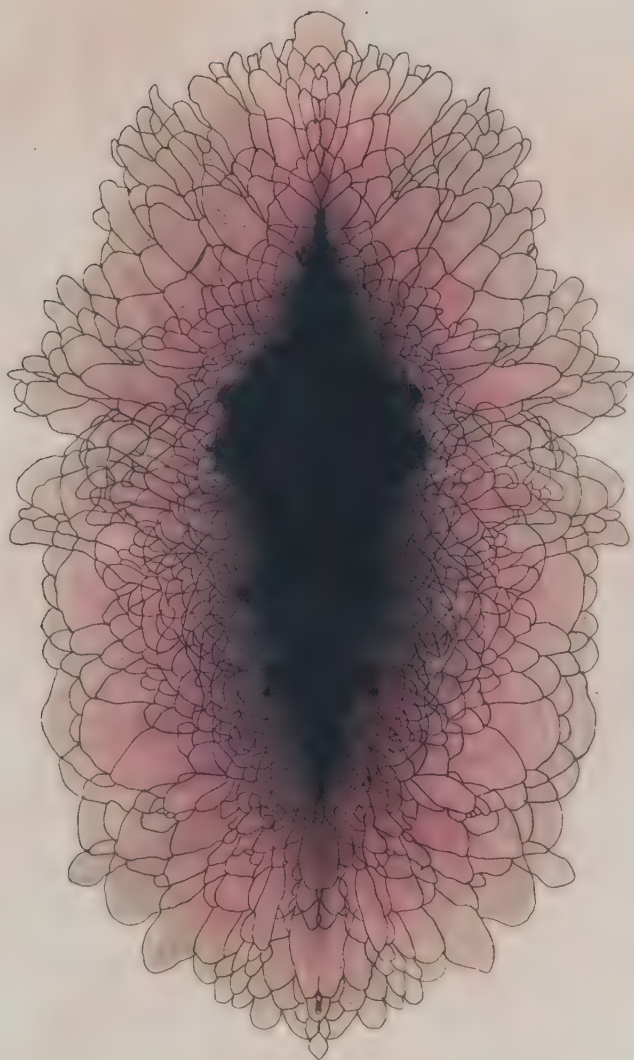




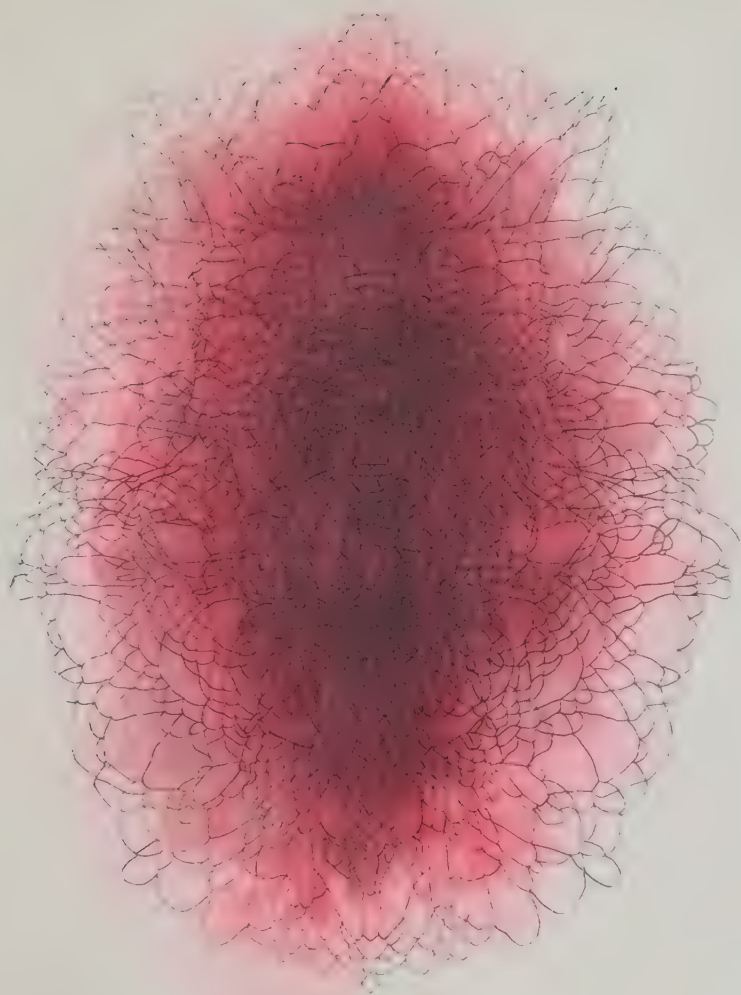














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